Nolwenn Le Pape

1. What does the ‘wild’ and the scream do according to Halberstam and how does this relate to Muñoz’s description of the queerness as utopian potentiality and to Campt’s black futurity?

Halberstam describes the “wild” as a “potential” of and in what? [a different presence and future in black and queer artistic performances ,,,] and refers to the Monoz’s definition of the queerness of potentiality to explain it: “Queerness is essentially about the rejection of a here and now and an insistence on potentiality or concrete possibility for another world”. It is particularly interesting to see this word, because, as Halberstam write it “represents an attempt to stretch our critical vocabularies in different directions”.

The "wild" and the scream where when are ways of disrupting ormativity, on a daily basis??. They are necessary in order to be able to apprehend the world differently and possibly modify it.

Campt argue that the grammar of black feminist futurity is a performance of a future that has not yet happened but must. This notion could be link to the meaning of “wild”, it is power to imagine beyond present fact. The “wild” has the same power, it’s a way to re-present the world, to go beyond facts, time and space. To imagine a wider world.

1. What is the difference between identity politics and ‘transfigurative politics’ (Campt 2017, 43)? How do they relate to practices of refusal?

According to Campt, the identity policy that is organised through language corresponds to the attempt to standardise and organise the system, in particular through the obligation of uniform and rigid photographs that institutions impose on people.

The transfigurative politics denotes a refusal to remain in place offered or assigned by these institutions. To quote Campt it is a refusal: ‘stay put or to stay in their designated place, and a refusal to accept the rejection of and the limitations on black futurity many ultimately confronted in the United Kingdom’. Camps invites us to take an interest in the sound frequencies of the photographs, to question the way we look at them. The sound’s reverberating at lower frequencies transfigures the images….ransfigurations linked to photography audible. The transfigurative politics undermines the categories of the dominant, it is an act of refusal, which goes through the creative practices of refusal.

This goes in the right direction but needs more detail to make the points clearer!